

TRIA SUNT MUNERA

Superius 1

Tri-a sunt mu-ne-ra, tri-a sunt mu-ne

-va pre-ti-o sa, pre-ti-o

-sa, pre-ti-o - sa, pre-ti-o sa, que ob-tu

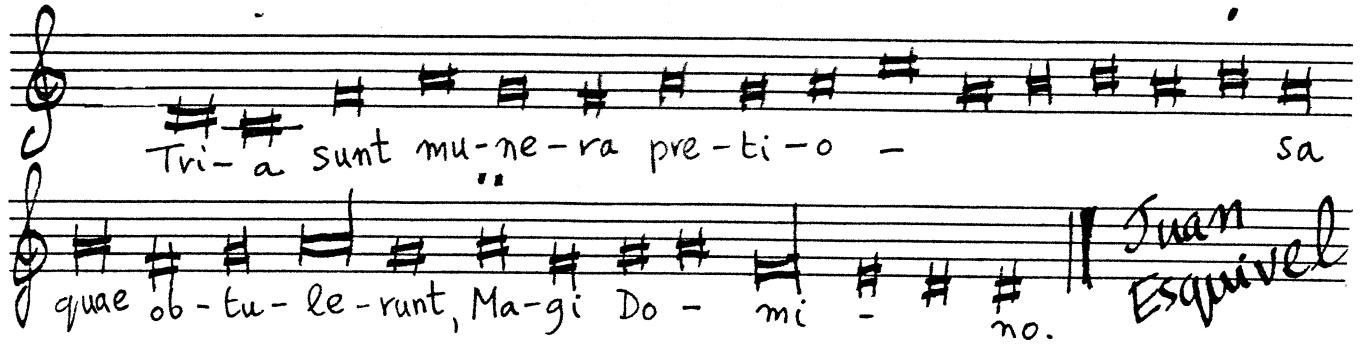
le-runt Ma-gi Do-mi-no, Do-mi-no Do-mi

no, Do-mi-no, Do mi-no, Do-mi

no.

Juan Esquivel

TRIA SUNT MUNERA Superius 2



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ALTUS

Tri-a sunt - mu-ne - ra pre-ti-o -

- sa, pre-ti-o - sa, pre-ti-o - sa, pre-ti-o -

- sa, pre-ti-o - sa, quae ob-tu-

le-runt Ma - gi Do - mi - no, Do -

mi-no Do-mi-no, Do-mi-no, Do - mi-no, Do

mi - no

Juan Esquivel

The image shows a handwritten musical score for an Altus voice part. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, clear hand. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The second staff continues the melody, and the third staff shows a change in the key signature to two sharps (F# and C#). The fourth staff continues the melody, and the fifth staff shows a change in the key signature to one sharp (F#). The sixth staff concludes the piece with a double bar line and the signature 'Juan Esquivel'. The overall style is that of a personal or working manuscript.

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TENOR

Tri-a sunt - mu - ne - ra pre - ti -
o - sa, pre - ti - o - sa, pre - ti - o - sa, pre -
ti - o - sa, pre - ti - o - sa, pre - ti - o - sa, quae ob - tu - le - runt Ma - gi Do -
mi - no, Do - mi - no, Do - mi - no, Do - mi - no.

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Bassus

Tri-a sunt - mu - ne - ra pre-ti-

o - sa, pre-ti-o - sa, pre-ti-o-sa,

quae ob-tu-le - runt Ma-gi - Do -

no, Do -

mi-no, Do-mi-no, Do-

mi-no, Do - mi-no.

Juan Esquivel